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ABSTRACT

This study was commissioned in order to understand better how partnerships between the community and the schools work. Over 250 partnerships in arts education were convened in six city-wide institutes and three, multi-state, regional institutes to examine what contributes to and what blocks successful community and school partnerships on behalf of arts in education. The study concentrated on partnership structures and partnership processes. These structures and processes were observed within individual collaborations as well as in city-wide cooperative support systems. Meeting participants depicted trends in funding, in school systems, and in arts organizations that affect community arts and school intersections. In the three regional meetings, participants described basic principles of collaboration and critical success factors. The study also revealed some common challenges to collaboration. The document lists values common to successful arts and education partnerships as: (1) assure equitable access to cultural experience; (2) value all cultures, assure cultural diversity of programs and participants; (3) value artistic quality in education; and (4) ensure that the arts are indispensably a part of education. A partnership development cycle is described. While coordination is the central or fundamental requirement, it is only part of six fundamental systems that together support arts in education partnerships: (1) coordination; (2) funding; (3) public policies and plans; (4) information and training; (5) advocacy; and (6) programming. Nine critical success factors include: (1) leadership and vision; (2) effective planning; (3) broad based community representation; (4) teacher participation; (5) artist participation; (6) public awareness and communication; (7) awareness of program catalyst; (8) site specific program design; and (9) ongoing assessment of the partnership. (DK)

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INTERSECTIONS:
Community Arts and Education Collaborations

By Craig Dreeszen

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Contents

Foreword 5

Preface 7

Acknowledgements 9

Purpose of the Study 11

Values Common to Successful Arts and Education Partnerships 13

The Partnership Development Cycle 17

Six Fundamental Supporting Systems for Arts in Education Partnerships 21

Effective Partnership Processes 27

Critical Success Factors 31

Trends that Affect Community and Arts Intersections 35

Challenges to Community and Arts Intersections 37

Conclusion 41

Selected Bibliography 43

Foreword

THIS EXCELLENT EXAMINATION of partnerships is part of the National Endowment for the Arts commitment to making the arts a fundamental part of education and of our communities.

As the economic, social, cultural, and technological forces change forever the context of education and of the arts, partnerships and collaborations take on an increasing importance.

Success and survival depend upon our ability to work closely together in this new eco-system, an ecology that we don't fully comprehend and that we are creating as we go.

Moreover, the task of bringing the full power, knowledge, discipline, and energy of the arts into education and community life is a task beyond the resources and vision of any one organization. A new direction is indicated, away from a framework which affirmed success only through competition and towards success as a commitment to common values and goals, a level of joint operations in which everyone benefits.

This book focuses on these collaborations and partnerships. It will help us realize both how and why to cooperate. It provides perspectives, examples, and tools.

It is a helpful contribution to the important work before us all: bringing the arts fully into education and into our communities.

David O'Fallon, Ph.D.

Director

Arts In Education Program

National Endowment for the Arts

5

Preface

THIS BOOK synthesizes the findings of two parallel projects initiated by the Arts in Education Program of the National Endowment for the Arts (the Endowment) in the spring of 1991. The intention was to both encourage and study community arts and education partnerships. This reports the results of an action research project incorporating both actions -- consulting to selected community arts and education collaborations and research -- into what makes them succeed. The Endowment staff was particularly interested in the intersections between educational systems, local arts agencies, community cultural organizations, local governments, and private sector funders.

One project was called "Six Cities: The Community and Arts Intersection Project." The National Assembly of Local Arts Agencies (NALAA) and the Arts Extension Service (AES) worked with the Endowment to convene six, one- and two-day institutes in six cities: Boston, Chattanooga, Chicago, San Antonio, Sarasota (FL), and Spokane. The method was simple. A local host agency recruited leaders from the potential partners to a structured meeting facilitated by Arts Extension Service staff. One hundred seventy-seven individuals participated in the six city institutes.

The second project was a series of three, multi-state, regional two-day institutes convened in Atlanta, San Francisco, and Kansas City, Missouri. The regional institutes were organized by the Kennedy Center Alliance for Arts Education in cooperation with the Endowment, and the Arts Extension Service with consultant Eduardo Garcia. The report of these meetings is "Anatomy of a Successful Arts Education Partnership." Pre-institute surveys collected partnership cases which were used to extract principles and success factors. Seventy-six individuals from fourteen states participated. Because these meetings were regional, the focus was on information gathering and synthesis rather than upon action strategies for specific communities.

At the conclusion of the two projects, project planners met to evaluate the Arts Extension Service's reports and analysis. This report has also been circulated to a selection of participants of the nine institutes for their evaluation.

Acknowledgements

Dyan Wiley wrote the report "Anatomy of a Successful Arts Education Partnership" and contributed substantially to the development of this synthesis report. **Barbara Schaffer Bacon** facilitated and reported for two of the six cities and contributed to these conclusions. **Eduardo Garcia** capably facilitated the three regional institutes and reviewed this summary. **David O'Fallon**, director of the Arts in Education Program at the National Endowment for the Arts, provided vital encouragement, secured the funding, and contributed significantly to the ideas in this summary. He suggested the notion of transactional partnerships. **Warren Newman**, David's predecessor at the Endowment, initiated the project. **Robert L. Lynch**, president and CEO of the National Assembly of Local Arts Agencies, organized the Six Cities Project and assembled the consulting team. **Anne Canzonnetti** at NALAA coordinated the six city meetings. **Scott Stoner**, associate director of education, Alliance for Arts Education, coordinated and participated in the three regional institutes and secured the funding for this summary report. The following people assisted in the coordination of the regional institutes: **Jeff Kesper**, Southern Arts Federation, Atlanta Institute; **Scott Sanders**, South Carolina Arts Commission, Atlanta Institute; **Lois Gordon**, The Fine Arts Museums of San Francisco, San Francisco Institutes; **Joan Peterson**, California State Department of Education, San Francisco Institute; **Carol Heil**, Kaw Valley Arts and Humanities, Kansas City Institute; and **Carol Carson**, Missouri Arts Education Task Force, Kansas City Institute. The Six Cities Project depended heavily upon a local host and organizer in each city. These were: The Boston Ballet, **Elizabeth Rectanus**; Allied Arts (Chattanooga), **Molly Sasse**; Illinois Alliance for Arts Education, **Nadine Saitlin**; San Antonio's Department of Arts and Cultural Affairs, **Birti Rodriquez Vaughan**; Sarasota County Arts Council, **Nancy Roucher**; and the Spokane Arts Commission, **Sue Ellen Heflin**. The late **Horace Reed**, director of the Center for Organizational and Community Development at the University of Massachusetts at Amherst contributed significantly to the author's understanding of partnerships.

Purpose of the Study

AS THE CURTAIN goes up at the Louis Theatre in Chicago, 500 Chicago school children squirm with eager anticipation. It is March 7, 1991, and they're seeing the Northwestern University Children's Theatre production of Maurice Sendak's *Really Rosie*, a musical that celebrates the imagination of children. Here is where arts and education have their most meaningful impact, the direct connection between children and the arts. But how did those children and 70,000 other school children get to performances in Chicago-area theatres? How have children from the Boston Public School System connected with the 152 arts education programs offered to schools by 94 Boston cultural organizations? How were dozens of rural Nebraska schools able to enjoy the excitement of live theatre in their communities? Partnership is one answer—the deliberate cooperation of community cultural organizations, school teachers and administrators, local arts agencies, and public and private funders to connect children with arts experiences and instruction in and out of schools. Sometimes these collaborations are ongoing and institutionalized, like Chicago's Urban Gateways and The Boston Cultural Partnership. In other cases, the interactions are more informal and periodic.

The Arts in Education Program of the National Endowment of the Arts commissioned this study to better understand how partnerships between the community and the schools work. Over 250 of these partners in arts education were convened in six city-wide institutes and three, multi-state, regional institutes to examine what contributes to and what blocks successful community and school partnerships on behalf of arts in education.

Among the six cities and the three regional institutes the Arts Extension Service consultants observed both partnership structures and partnership processes. These structures and processes were observed within individual collaborations as well as in city-wide cooperative support systems. Meeting participants depicted trends in funding, in school systems and in arts organizations, that affect community arts and school intersections. In the three regional meetings, participants described basic principles of collaboration and critical success factors. The study also revealed some common challenges to collaboration.

Values Common to Successful Arts and Education Partnerships

●**Springboard to Learning, a St. Louis (MO)-based program, provides a roster of teaching specialists from other countries to teach the use of the art, music, dance, and crafts of that culture. Begun twenty-five years ago to reach inner-city children whose lives were isolated due to economic and neighborhood constraints, the program now places 200 programs a year, serving more than 26,000 children and 1,000 classroom teachers in the St. Louis metropolitan area. Springboard also has a number of special programs which pair all-black city schools with predominantly white county schools. Funded by desegregation monies, these fourteen-week associations establish students as pen pals, promote parallel study, and include personal meetings on field trips.**

MANY CHARACTERISTICS about arts and education partnerships are variable. A partnership may be created in response to a problem or to an opportunity, it may be short or long-term, it may be a one-time arts event in a school or a comprehensive curriculum development project. Some values and fundamental principles seem, however, to be held in common. Participants in this study identified four values or guiding principles that they argued were common to all successful arts and education partnerships. Successful arts and community intersections feature a commitment to:

1. **Assure equitable access to cultural experience;**
2. **Value all cultures -- assure cultural diversity of programs and participants;**
3. **Value artistic quality in education; and**
4. **Ensure that the arts are indispensably a part of education.**

The participants argued for arts to be accessible to all. According to some participants, our culture, including the education community, has come to see the arts as valuable only for those students who exhibit artistic promise. Access to the arts has narrowed to gifted and talented students who are good producers of art while the rest get little or no exposure and are lost as future audiences and arts patrons. Further, their overall educational experience is shortchanged.

Because the history of arts education has been narrowly focussed on the performance and production of art, we are losing advocates and general public support. Public policies that stress access potentially conflict with other policies that value more highly artistic excellence . This debate between issues of quality and accessibility is ongoing. This year the National Endowment for the Arts, Arts in Education Program, added an explicit concern for artistic quality to its guidelines.

Participants believe that cultural equity should be an integral part of any arts education policy; it should, in fact, permeate any arts education philosophy and the arts education infrastructure. Effective local partnerships should reflect an appreciation of the diversity of America's heritage through appropriate planning, leadership, and artist involvement. ●

Participants in the regional institutes were committed to the concept that the arts are basic to education. One could argue that was an inevitable conclusion given that all were invited for their interest in arts and education. But participants posed some persuasive assertions that supported their commitment. Among an extensive list of benefits of arts education, they argued that arts education contributes to well-rounded human development, fosters critical thinking and problem solving, contributes to cross-cultural understanding, develops personal responsibility and teaches discipline, provides participation in the larger culture, and motivates and reminds teachers why they are teaching.

Effective partnership processes

Sustained, successful collaborations described in this study are characterized by good planning and management of the partnership processes. In Sarasota, "collaborations are grown, not created." Effective partnerships tend to develop in stages over time. First there is a getting acquainted and identification of problems stage, followed by a trust-building and shared planning stage, and concluding with an implementation stage (Habana-Hafner and Reed, 1989.) Like racers who get ready, and get set, before they go, potential partners need to get acquainted, build trust, and agree upon shared goals before they act. Ironically, the partners of joint ventures or short-term cooperative projects typically start to function best just as they are concluding their project. Ongoing partnerships benefit from such shared experiences. ■

A new partnership venture is more likely to succeed if it proceeds sequentially through these three steps. While it may seem more efficient to get right to work on the problem or task, the preliminary stages, if unattended to, will crop up later as problems. One Chattanooga arts organization started an arts in education program with the design of a curriculum to interpret its art collection. The program relied upon a slide program as the primary teaching tool. Later, when they discussed the implementation of the program with school teachers, they learned that the schools had no access to slide projectors. Time spent up-front getting acquainted and learning about the potential partners' complementary resources would have uncovered this problem in time to adapt the curriculum design.

■The Anacortes (WA) School District spent a year exploring alternatives and possibilities for its artist-in-residence program. They invited representatives from colleges and universities, state arts commissions, and private arts organizations to advise them. The superintendent established a planning committee of faculty, parents, and community members, along with administrators. The school board was also involved. "All planning starts at the building level with teachers and students included on the planning committee. Information flows in both directions between the committee, the school, including schedules, evaluations, curriculum ideas, articles on the arts, notices of arts events, feedback to artist programs, and requests for specific programs and services." This committee has been active for over seventeen years and several members of the original committee still serve.

This attention to the stages of partnership growth can be applied even to partnerships well underway. If the collaboration is not going well, the partners may benefit from pausing from the task for a brief review of who are the partners, what problem they are trying to solve, and what plans they have made. It may be useful in other words, to briefly recycle back through some developmental stages that may have been missed in the collaborators' haste to get to the task. This is also useful if the membership of the partnership has changed significantly from those who initiated the venture. Pragmatically this may be accomplished by simply posing some fundamental questions in a meeting devoted to planning.

GROWTH OF A PARTNERSHIP

STAGE	KEY FEATURES	KEY TASKS
Get Ready	Get acquainted Build trust	• Identify shared problem or opportunity
Get Set	Plan	• Identify leadership • Develop shared goals • Establish structures
Go	Act	• Implement programs • Monitor & evaluate

"The mandate for arts education lies in its value to the society at large. Outweighing the goal of developing audiences for cultural institutions is the importance of the arts to educating well rounded citizens who are capable of critical thinking, possess strong communication skills, and appreciate the history of civilization from a broad, multicultural perspective."

- San Antonio participant

The Partnership Development Cycle

▲ The Kentucky Center for the Arts Education Showcase Program allows educators a look at artists and arts resources that are available in their area. Held at seven regional sites across the state, these events encourage collaborations between state and local arts presenters, artists, public schools, colleges, and local arts service organizations.

ONE WAY to make sense of the observed arts and education intersections is to describe how collaborations seem to evolve in a community. AES staff observed a range of such arts and education intersections which may suggest a pattern of development, a partnership development cycle. We've described a six-stage process of partnership evolution from individual transactions to institutional collaboration. At the simplest level, an individual or an arts institution offers an arts program for a school's students. We might characterize this as a **"simple transaction."** The school in effect purchases the arts program from an artist or arts organization. The arts group is a vendor and the school a consumer. The school does not participate meaningfully in the design of the arts program and the program provider does little or no needs assessment or adaptation of the program to the specific school site.

In a more complex interaction, the school and the arts organization work together to define the students' needs and to design the arts education enrichment program. Even if this interaction may be only a one-time event, we might think of this as a **"joint venture."** A succession of joint ventures may lead to an ongoing collaboration. ▲

As the schools and arts organizations recognize the value of shared information, regular systems of information-gathering and communication are established. Arts organizations, especially, organize to share information about arts education funding, school priorities and contacts, and methods for program design and delivery. Such an information-sharing interaction might be described as an **"information network."** The benefit of such a network is increased access to information - program ideas, funding sources, school contacts, school schedules and priorities, etc. In Boston, the Boston Cultural Partnership was initially organized for just such a purpose. Within the schools, arts specialists, classroom teachers with interests in the arts, and, sometimes, parents groups may gather to pool information about arts resources.

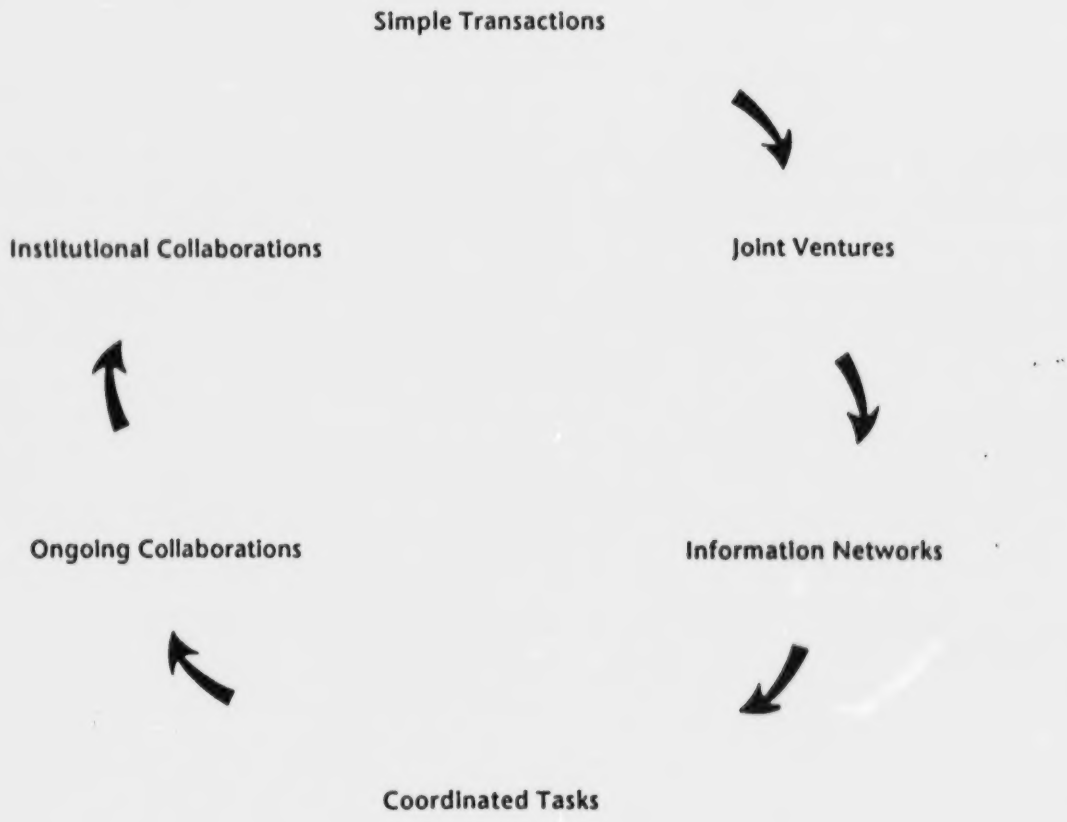
As the network partners discover shared problems and opportunities, they resolve to coordinate their actions to undertake arts in education projects. They decide to do more than share information, they resolve to act together. Typical coordinated actions are the publishing of artist rosters for the schools, the organization of arts education conferences and training events, the planning of artists showcases, the mounting of arts festivals, and

the coordination of artistic programs. We can describe the simplest of such interactions as **"coordinated tasks"** and the most complex as true **"collaborations."** Coordinated arts in education programs are characterized by relatively simple structures and modest intensity of linkages among the partners. Collaborations are characterized by more formal organizational structures and increased intensity of interaction. (Adapted from Habana-Hafner and Reed, Partnerships for Community Development, 1989)

In the most complex of community arts and education intersections, the partnerships become **"institutionalized collaborations."** The collaboration itself becomes a corporate entity with its independent purpose, staff, budgets, and programs. At this stage, the linkages between the partners are intense and the organizational structures relatively complicated. The partners in an institutional collaboration are at least nominally united behind a shared mission. We saw this in Chattanooga with the Arts in Education program of Allied Arts; in Boston with the Boston Cultural Partnership and the Cultural Education Collaborative; in Chicago with the Illinois Alliance for Arts Education and the Chicago Coalition for Arts in Education; and in Sarasota with the Arts Education Task Force of the Sarasota County Arts Council.

As partnerships evolve toward collaboration, typically the linkages between the partners become stronger, organizational structures get more complicated, and in the best cases, there is an increasing sense of common

A PARTNERSHIP DEVELOPMENT CYCLE

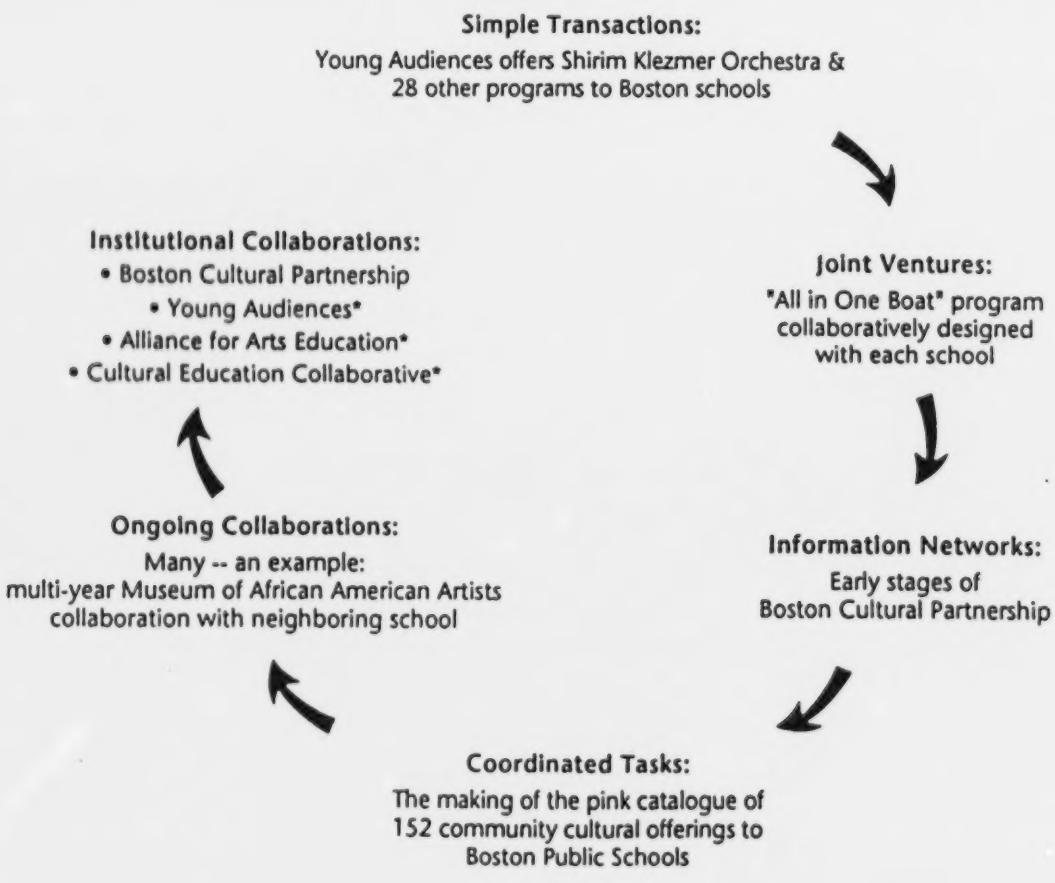


purpose. It would be interesting to discover if the institutional collaboration becomes so much like a single organization that it starts around the partnership cycle again with simple transactions with other entities in the community. Development along the model is cumulative. That is, communities with institutional collaborations have also, simultaneously, individual transactional interactions, joint ventures, and coordinated tasks going on. Partnerships can occur within a community at all levels of this model.

Movement along the line of increasing complexity from simple transactions to complicated institutional collaborations is not inevitable. Nor is it necessary that partnerships evolve through each of the stages portrayed in the model. In some communities, arts and education partnerships are limited to individual transactions and occasional joint ventures that sometimes become coordinated tasks. The partnerships in Spokane could be so characterized. It should be stressed that increasingly complex intersections need not imply increasing quality of the arts education experience for individual school children. San Antonio and Spokane participants in the study spoke of exciting joint-venture arts and education partnerships in the absence of formal collaborations.

An example may clarify the model. In Boston, arts and community intersections occur throughout the partnership development cycle.

EXAMPLE OF A PARTNERSHIP DEVELOPMENT CYCLE



*State-wide organizations with Boston impact

Six Fundamental Supporting Systems for Arts in Education Partnerships

ANOTHER WAY to make sense of what was observed is to think about fundamental systems that seem to support community arts and education partnerships. **For the most impact, the community arts and education partnerships need coordination.** While individual transactions can occur without outside help, the more complex intersections, especially ongoing collaborations, need an agency or individual to facilitate. Coordination helps to provide a basic infrastructure of information, political support, funding, and organizing that sets up the conditions for individual arts organizations and schools to collaborate. The facilitating or coordinating entity may be a local arts agency, a school administrator, or an arts education advocacy or service organization.

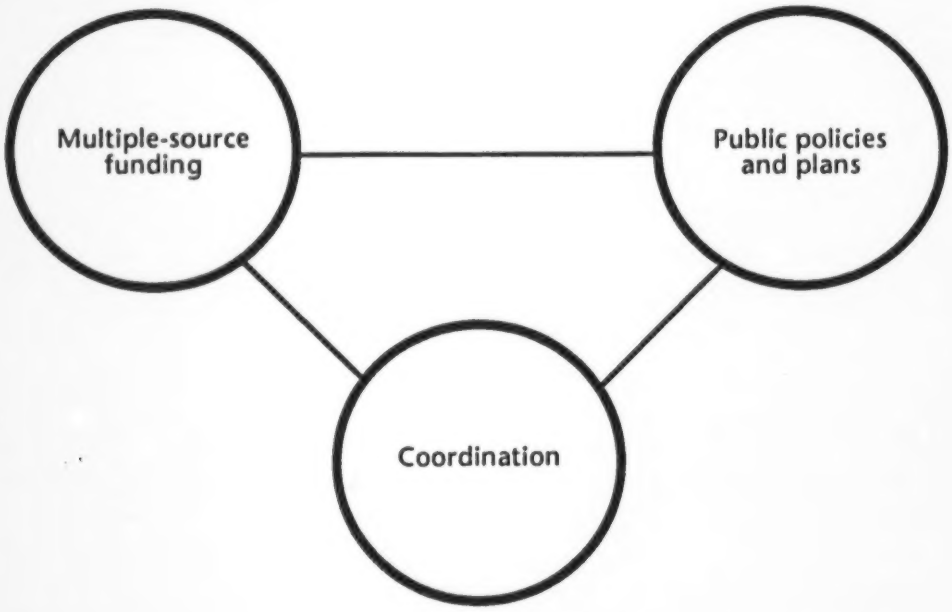
While coordination is the central, or fundamental requirement, it is only part of a total of six fundamental systems that together support arts in education partnerships. These are:

- **Coordination**
- **Funding**
- **Public policies and plans**
- **Information and training**
- **Advocacy**
- **Programming**

The full potential for arts community and education collaboration may be realized when all six fundamental support systems are working within a community. These support systems are inter-related and are described here graphically as clustered with other closely related systems. The specific clustering and graphic arrangement is not important except to provoke a thoughtful examination of what is or is not working within a given community.

The first and most basic set of supporting systems is composed of coordination, funding, and public policies and plans.

FUNDAMENTAL PARTNERSHIP SUPPORT SYSTEM



The most fundamental requirements for effective arts education partnerships are the presence of a facilitating or coordinating organization, multiple-source funding, and arts education policies and plans approved by school authorities. Successful arts education collaborations can occur with any two points of this fundamental triangle in place, i.e., funding and arts service organization, or funding and policies, or arts service organization and policies. In Chicago there is a public policy—a state graduation requirement for arts instruction; there is coordination—the Chicago Coalition for Arts Education and the Illinois Alliance for Arts Education; but funding has not been provided to implement the policy. In spite of inadequate funding, with the encouraging coordination of the Alliance, Chicago arts organizations invoke the policy to stimulate interest in arts programs in the schools. Of course, greater impact would result from all three systems in place, coordination, policies, *and* funding.

Of the first three support systems, the coordinating organization providing information, facilitation, and advocacy may be the most important. Public policies may have their most impact as catalyst but are insufficient alone. Policies can provoke funding and inspire collaboration, but without funding or coordinated action, plans and policies have little effect. Funding, of course, can make things happen, but impact and quality programming will only come when funding is linked to either policies or a coordinating arts service organization. In the best cases, such as seen in Chattanooga, all three are actively inter-related. Allied Arts (the local arts agency) provides coordination, the city, county, and foundations provide funding to implement programs in accordance with the Chattanooga Cultural Plan and individual school arts plans.

Coordination

The presence of a system or structure for coordination seems to be the most fundamental ingredient for significant arts impact on school children. In Boston, Chicago, Sarasota, Atlanta, Kansas City, and Chattanooga, a professionally staffed arts service organization collects and distributes information, manages advocacy, offers training, seeks funding, facilitates planning, and sometimes monitors program design and delivery. Sometimes this role is fulfilled by a local arts agency, as in Sarasota and Chattanooga. In Boston the responsibility is shared between a Boston Cultural Partnership and several Boston-based, statewide arts service organizations. In Chicago a city Coalition for Arts in Education and the statewide Illinois Alliance for Arts Education provide the structure. Even where a school system has arts specialists, there is an important role for a community-based coordinating agency, often the local arts agency. With an arts education service organization, progress can be made toward creating the other essential supporting systems. In the absence of such a facilitating system, each arts organization and school are left to discover each other,

seek their own sources of support, and rediscover the principles of arts education collaboration.

Funding

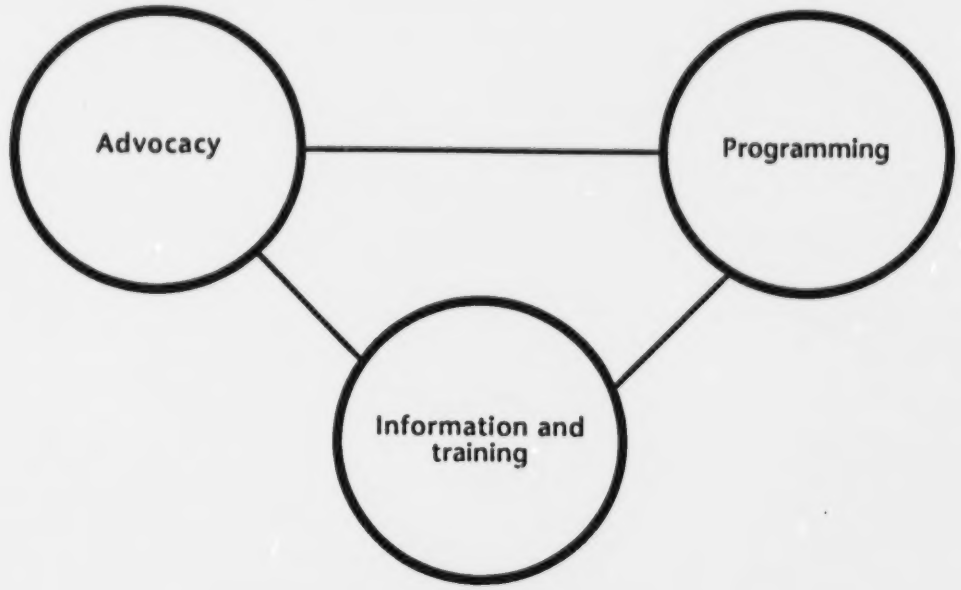
Funding is the most vulnerable point of the fundamental triangle of critical elements. While arts education advocates have been creatively tapping a broad base of financial support, all sources are under siege due to economic conditions. In the observed communities, funding comes from private foundations and business, from public school budgets and direct city and county funding to arts organizations, from state arts councils (and in Massachusetts from a state funded desegregation account), and from federal sources. National Endowment for the Arts funds come from the Arts in Education program as well as other NEA programs. Additional federal dollars come from the National Endowment for the Humanities. The obvious trend in funding is that public and private sources are declining. The funds that remain must be applied to increasing demands from all sectors. Arts educators, who recognize the long-term nature of collaboration development, challenged funders, who prefer to offer only seed money or funding for pilot projects. Many stressed that the schools always should be part of the funding package of arts education programs as a matter of principle. As we have seen, inadequate funding need not paralyze arts in education partnerships if other supporting systems can be enhanced to compensate.

Plans and Policies

Approved public policies and plans, such as a state-mandated arts graduation requirement, a system or school-wide arts education plan, or a publicly-authorized community cultural plan, are important. In communities such as Chattanooga and San Antonio, a community cultural plan is invoked to encourage collaborative arts education programs. Such policies serve as a catalyst for advocacy, fundraising, and organizing action. However, plans and policies in themselves are insufficient to assure that children benefit from arts in education programs. Funding and/or an effective arts education service organization seems to be required to implement the intentions expressed in public plans and policies. In cities such as Boston, effective arts in education programs thrive in the absence of public arts education policies, though such policies are always sought to protect against capricious elimination of funding or other support for arts in education. And policies without genuine impact and effective advocacy are insufficient protection against budget cuts . While public policies and plans can serve a critical catalytic function, in the cities studied, policies absolutely depend upon funding and a coordinating entity to implement arts in education programs.

The second cluster of fundamental supporting systems is the interaction of advocacy with information/training and programming.

SECONDARY PARTNERSHIP SUPPORT SYSTEM



Advocacy

Advocacy is usually thought of as the persuasive communication of the benefits of arts education to elected officials, school teachers, principals, and governing boards. Increasingly business people, parents, and community leaders in the private sector are the intended beneficiaries of arts education advocacy. Advocacy emerged consistently as the priority for action in each of the six cities studied, and a critical factor in the three regional institutes. However, advocacy depends fundamentally upon good programming and is linked to effective information and training.● Advocacy also relies upon a base of effective programming that has a genuine impact. Some arts education advocates are abandoning aggressive lobbying in favor of interactive problem-solving with schools. Rather than trying to persuade that the arts are simply good for schools, these advocates try to understand the school priorities and problems and show how the arts can be part of school priorities and solve school problems.

● A cooperative project between the National PTA and the Getty Center for Arts Education, "Be Smart, Include Art," educates parents to become advocates for arts education. Materials developed include a video, "Arts for Life," a public relations guide, brochures, and a kit for how to organize an advocacy group.

Information and training

As financial resources shrink, access to timely and accurate information becomes critical. With adequate financing, a broad-brush arts in education program can build its own momentum and with sheer numbers of programs, eventually find its mark. With tight funding, programs must be much more closely matched with school and funder priorities, be well-timed to complement school schedules and other cultural programs, and be finely matched to the needs of specific groups of school children. Information is being substituted for cash. Common information sources for schools include directories of community arts education programs and artists, touring rosters, arts education showcases, and references to funding sources. Sources of information for the arts community include directories of school personnel, summaries of school policies and procedures, school schedules, and curriculum priorities. Unfortunately some of the most crucial information for each constituency changes fast and is not written down.

Training consists of the college preparation of teachers and in-service training for working teachers. ▲ Some coordinating agencies offer training for artists to work in schools, continuing education programs for arts organization managers, and arts education conferences.

▲ The Texas Institute for Arts Education in Houston trains teachers to use the arts in their classrooms. The Institute enters into partnership with a school district (currently in fourteen Houston area districts) to offer an intensive training program for elementary teachers. All instruction is approved for Advanced Academic Training credit.

Five teachers from each school participate in a three-week course which examines four art disciplines and alternative training methods. Artists provide the instruction. Teachers are then paired with artists for classroom activity. Teachers can participate in advanced workshops and refreshers. Those who continue with the program for at least three years become mentors to new participants.

Programming

The design and delivery of arts education programs is the heart of arts education: the business of needs assessment, program design, curriculum development, artist selection, promotion, negotiation with schools, scheduling, program delivery, and evaluation. Even without extensive funding, coordination, or the other support systems described in this report, individual schools and cultural organizations provide good arts in education opportunities through effective program design and delivery. Good programming is sustained by effective planning, shared goals, and commonly understood principles of arts in education:

Principles: Most study participants seemed to be operating with implicit principles or theories of education. At least, most described no explicit theoretical principles. The implicit principles are described throughout this report. The Getty Foundation-based arts education institutes in Sarasota, Portland, and Chattanooga were

▼ The School of the Arts at Eugene McAteer High School deals directly with developing skills for careers in the arts. The program is designed to help students understand the total life of the artist including the discipline of the creative process—to understand the difference between playing music and being a professional musician.

exceptions. Their systematic application of the Disciplined Based Arts Education characterized most arts education collaborations in their cities.

Shared goals: Arts education goals described in this study were not always explicit, but seemed to be grouped into five categories.

- First is the goal to teach arts skills, aesthetics, and arts appreciation. ▼
- Second is the use of the arts in the service of education. This includes using the arts to enhance the understanding of non-arts academic disciplines or to enhance student self-esteem and other developmental objectives. ◆

◆ The Architects-in-Schools Program in Portland, Oregon, relates the study of the built environment to social studies, language, arts, science, math, visual arts, music, and dance. Local architects work in the classroom with students and teachers in activities and projects designed and tested by architect/teacher teams.

- Third is the use of the arts in education to serve broader community development goals such as combatting racism, drug abuse, or violence.
- The fourth apparent goal is the incorporation of the arts, especially artists, in the schools to expose children and teachers to the creative process and the power of creativity. ■

■ Choreographer/dancer Suzanne Grace in her "Language of Movement" residency explores the basic elements of dance with students in Missouri and Nebraska: using the body as an instrument, the room's physical space is compared to a painter's canvas, and movements are used as words to express an idea or abstraction. Students not only learn from imitation, but by creating their own dance sketches on a theme, a painting, a poem, or emotion. The residency culminates in a solo performance using a range of music and dance styles—popular to classical—and students see the results of Suzanne's discipline, concentration, and physical efforts demonstrated during her residency.

- Fifth is the goal of arts organizations to use arts education as a tool for long-range audience development or to encourage lifelong learning.

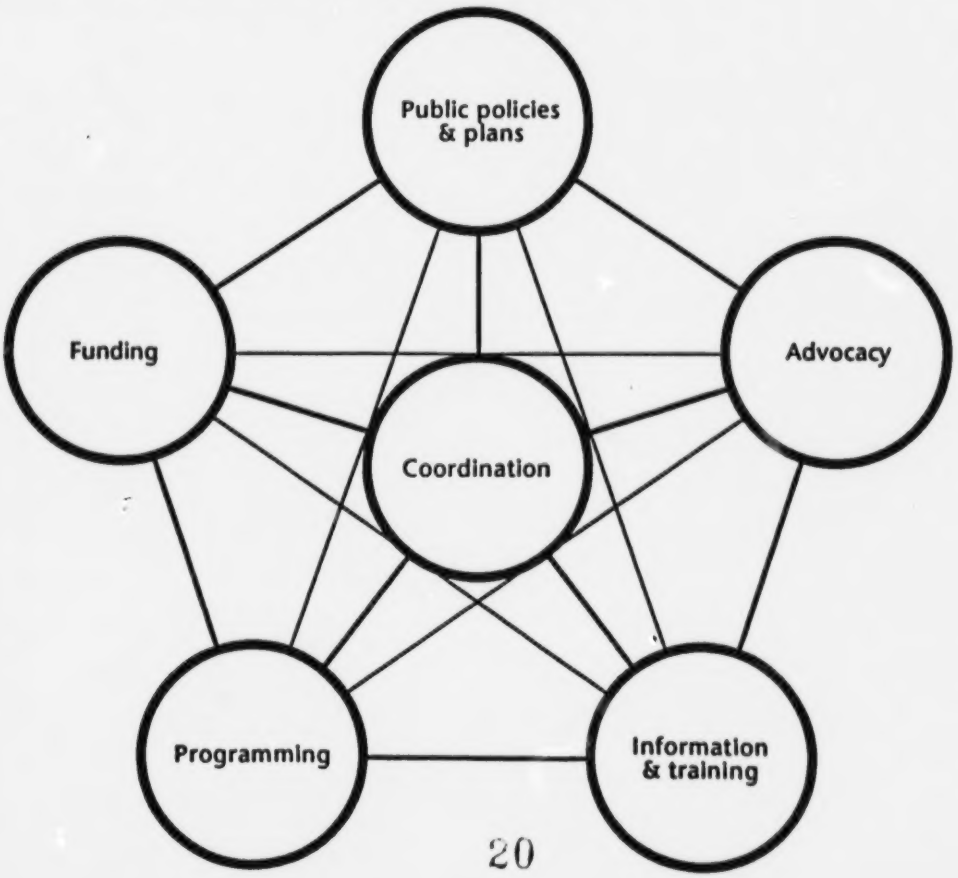
While audience development may have been the incentive for many arts organizations to enter the field of arts education, schools and funders are more responsive to the other goals. In each of the communities studied, either community cultural plans, school system or individual school plans, or arts organization strategic plans made one or more of these arts education goals explicit priorities.

Atlanta's High Museum of Art Institute for Teacher Training (ITT), offers thirteen credit courses and eleven noncredit workshops annually to introduce teachers and school systems to the materials, media, content, and function of western and non-western art. These programs also teach aesthetic and art-historical skills and concepts in correlation with specific curricular goals. The museum works in association with the state's Department of Education and with county and local school administrators and educators.

Effective Partnership Processes

THE SIX FUNDAMENTAL partnership support systems are intimately interconnected. By clustering each of the elements, new relationships become apparent. The relations between advocacy and policy, between information and programming, between information and advocacy, and between funding and programming reinforce the understanding that each element contributes to the others. Rotating the clusters

SIX FUNDAMENTAL PARTNERSHIP SUPPORT SYSTEMS



into new configurations could provoke additional insights. The point of this is not graphic design, but rather to lay out the important elements that support and encourage arts education collaborations to help recognize missing elements in a community.

Predictable problems with collaborations

Well-intentioned collaborations can fail for lack of attention to some fundamental principles of partnership development:

- **Ready, fire, aim!** Action may be taken before a problem or need is clarified. Alternatively, action may be taken to solve a superficial or symptomatic problem while the underlying problem is ignored. Solve this problem by attending to each stage of partnership development -- get acquainted, plan, and then act.
- There may be a lack of shared purpose or explicit goals and objectives. There may be **divergent goals** or hidden agendas. Solve this by negotiating what each partner wants and can offer and by planning.
- There may be **unexpressed expectations and ambiguous responsibilities.** It may not be clear who is expected to do what by when. Solve by concluding each task-oriented meeting by answering "Who is going to do what by when?"
- **Incompatible values.** Values held by partners may be incompatible. Solve by clarifying what values are held in common. If values are fundamentally incompatible, this is a good reason not to proceed with the partnership.
- **Ambiguity about money.** There may be no clarity about the money --who takes financial risk, who pays how much for what. Solve by writing a budget and clarifying how money is accounted for.
- **Inadequate or wrong resources.** Partners' resources, capabilities, and expectations for the collaboration may not be understood by each other. Inadequate resources or the wrong kind of resources may have been assembled through the partnership. Solve by investing the time up front to identify needed resources and to understand what resources are available to each of the partners.
- **No paper trail.** Agreements about how the partnership will be organized are frequently assumed rather than explicit. Often there is no paper trail of written structural agreements, purpose, plan, budgets, or timeline. Solve by writing down crucial agreements.
- **Unappreciated differences.** Partnerships frequently fail to appreciate the cultural differences between partners, i.e., between education and the arts or African Americans and Whites. Solve by making appreciation of cultural differences an explicit task of the partnership.
- **Responsibility without authority.** Individual representatives to partnerships are sometimes not authorized to make commitments of their organization's resources without checking back with senior staff or boards. Accordingly, it frequently takes much longer for a partnership to make decisions and take action than a single organization. Often timelines are unrealistically compressed. Solve by recruiting representatives with decision-making authority or allow extra time in planning for negotiation.
- **Conflicts of loyalty.** Often representatives of organizations are torn with conflicts of responsibility or loyalty between their own organization and the partnership. Usually this takes the form of conflicting demands for limited time. Solve by acknowledging this conflict and making no more than reasonable demands upon the time and energies of the partners.
- **Inflexibility.** Few things are predictable. The inability to be flexible as conditions change and collaborations evolve can undermine the partners' success. Solve by holding tightly to core values and principles while remaining flexible and opportunistic about specific strategies.

(Adapted from "Building and Sustaining Partnerships." Dreeszen, 1991)

Assessing Partnerships

The following questions may serve to help assess existing or contemplated arts and education partnerships:

1. To what problem or opportunity is the partnership working to respond?

2. Who are the partners?

3. What is the purpose of the partnership? Do each of the partners understand the same purpose?

4. Who has power and resources which may bear upon the problem?

5. What are each of the partner's self-interests in collaborating?

6. What differences between partners need to be negotiated?

7. How do the partners communicate? i.e., face to face meetings, correspondence, phone calls.

8. Who exercises leadership? Is the leader acknowledged by the other partners?

9. How are decisions made? i.e., decision by consensus, vote, by the leader?

10. Who implements decisions?

11. How is fulfillment of agreed upon tasks monitored?

12. Is there a written agreement?

13. Is there a written budget or financial agreement?

14. Are actions evaluated?

Critical Success Factors

STUDY PARTICIPANTS developed a list of nine critical success factors that they judged to be essential to sustaining arts and community partnerships.

1. **Leadership and Vision**
2. **Effective planning**
3. **Broad-based community representation**
4. **Teacher participation**
5. **Artist participation**
6. **Public awareness and communication**
7. **Awareness of program catalyst**
8. **Site-specific program design**
9. **Ongoing assessment of the partnership**

1. Leadership and vision

Establishing a common agenda among diverse partners is challenging. While the partners may all be interested in the same problem or opportunity, their motivations for joining the partnership are often not the same. School-business alliances, for example, illustrate differing yet complementary motivations for driving the public and private sectors to work together. While the private sector may see a better educated work force, the schools see an opportunity to obtain funding.

Learning to collaborate requires a shift in thinking and in problemsolving because collaborations differ distinctly from single organizations. Many effective leaders of organizations assume that their management skills acquired within organizations will work as well between organizations. Often ignored in the move to collaborate are the lack of shared organizational history or culture, absence of tested decision-making or accountability processes, real financial risks, and only limited shared goals. Collaborations often bring together the leaders of several organizations, creating a new group comprised of leaders. Anyone who has tried to lead leaders should be able to confirm that the vision and leadership in successful collaborations must emerge from the consensus of the partners. This is one of the reasons that successful collaborations develop in stages: getting acquainted and problem defining, building trust and planning, and implementation.

2. Effective planning

The developing, through planning, of an understanding of partners' shared intentions is critical for the success of a partnership. Complicated collaborations may undertake a more formal planning process and develop mission, goals, and objectives. Simple joint ventures need, at the minimum, to clarify the partners' expectations of each other and the expected results of the project. Planning for a collaboration is complicated in that basic assumptions which are understood in a single organization need to be clarified in a partnership. The teacher may inaccurately assume, for example, that the other partners are motivated by a concern for the academic education of the children. The business partner may assume that the other partners value a concern for accountability and measurable results. Planning decisions also take longer if the representatives to the partnership effort need to consult with higher authorities in their own organizations. ▲

▲ All key players in Tulsa's Harwelden Institute for Arts in Education have been involved, continually and constantly, at the initial planning stage in the development of a strategic plan on the Steering Committee—in order to establish the kind of commitment and support necessary to the quality and longevity of the program. Teachers demonstrate their commitment by attending summer workshops in teams. School districts participate by contract. A Tulsa Art and Humanities Council board member serves as a chair of the institute. Other key players include the Junior League of Tulsa, school representatives, teachers, artists, and Tulsa's major arts organizations. The growth of the institute is planned in constant consultation with all key players so that the growth never exceeds the resource available.

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3. Broad-based community representation

Broad-based community involvement in collaborations can contribute to success in a variety of ways: the development of a larger community ownership in the partnership goals and political support; access to complementary resources; access to leadership; sensitivity to multicultural concerns; and the potential to empower specific community sectors. Highly diverse partnerships tend to be good at generating lots of alternatives to planning and problem solving and seeing many sides of each issues. Coming to a decision, however, with diverse partners is more challenging.

Throughout the study participants stressed the need for a genuine commitment to multiculturalism. Multiculturalism should permeate the process rather than being an add-on, must be consciously planned for, and means representation from all cultures of a community. ▼

▼ Through a multidiscipline art project and community celebration of Hispanic culture, Nebraska's Grand Island Public Schools were able to make major inroads with the local Hispanic community organization and received financial assistance from this group to purchase costumes for the community performance of the festival.

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4. Teacher participation

With teachers being key to the success of any community arts and education partnership, they should be involved from the very beginning of planning and remain involved throughout the partnership. In some successful collaborations, teacher ownership of the project developed through incentives such as education credits, stipends, professional development opportunities, time off for planning, and the opportunity to exercise leadership. ◆

◆ In Nebraska where lack of time prevented teachers from attending in-service sessions, program planners began working more closely with the district's staff development team. The optional in-service sessions were then incorporated into the district's ongoing monthly teacher meetings at which attendance is required. Teacher response was positive to this schedule adjustment.

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5. Artist participation

The institute participants affirmed the value of the artist in arts education initiatives. Artists should be also be involved early in partnership planning. ●

6. Public awareness and communication

Regional institute participants defined advocacy as an ongoing campaign of building public awareness through organized communication. They used a marketing metaphor to define the process of articulating a product: arts education programs and processes; a place: the school or community; promotion: advocacy and planned communication; and price: the cost and value to the community.

● The Georgia Council for the Arts Artist-in-Residence program recognizes the importance of artist involvement in planning as well as their value in promoting public awareness of the value of arts education. The Council carefully screens artists to identify those who can successfully carry out a multipronged education and advocacy program in the arts. In addition to working with teachers as a team, the artist is expected to complete at least three hours a week of community service: evening classes for adults, work with a local arts organization, teacher workshops for a system-wide group, or advocacy meetings to nurture an arts support network in the area.

7. Awareness of program catalyst

Each collaboration has a catalyst - some problem or opportunity that encourages people to respond with a partnership effort. Some partnerships emerge as a response to a need. Others respond to the opportunity of funding. Partners should be wary of programs that are catalyzed solely by funding opportunities. Partnerships grounded upon the real needs of children and schools and the complementary self-interests of the partners are more likely to be sustained. ■

■ In the mid 1970s the Nebraska Arts Council held public forums around the state to ask what the Council could provide. The overwhelming response was to have live artists and performances in their own community. Teachers also requested performances of literature the students were reading in school. This was the catalyst for the partnership between the Arts Council and the Omaha Community Playhouse which created a touring program, the Nebraska Theatre Caravan.

8. Site-specific program design

Participants frequently cited the need to develop programs specific to the unique needs and resources of participating schools. This argument was echoed by teachers in the Six Cities Project who wanted flexible programs that they could adapt to their individual needs. This represents a challenge to arts organizations which may find it more cost efficient to develop standardized programs. ●●

●● The IDAP (Individual Designed Arts Package) Program with the Aman Folk Ensemble and two Los Angeles elementary schools are custom-created arts experiences centered on a theme of the teacher's or school's choosing and involving artist/educators. For example, the Garvanza Elementary School, Aman, and the Music Center (of Los Angeles) collaborated to create an IDAP around the study of mythology. Dance, visual arts, storytelling, music and the history of many cultures were brought into the program.

9. Ongoing assessment of the partnership

Ongoing evaluation of the progress of a collaboration will help keep the project on course and respond to changing conditions. Plans rarely accurately anticipate the future. For one-time joint ventures, an evaluation after the project can inform the development of future programs. For ongoing programs, in-progress assessments can suggest improvements to the planned design and solve unanticipated problems in time to affect the outcomes. Periodic assessment is a way to maintain flexibility and inclusiveness both to new partners and to new ideas. ■■

■■ Los Angeles' Ambler Elementary School conducts an assessment in the arts at the beginning of the school year before the programs begin, and again at the end of the year. The school objective is to see a fifteen percent improvement between September and June as measured by a teacher assessment instrument. In addition, each spring parents are asked to provide input on the year's arts program. This also allows parents to make suggestions for future program development.

Trends that Affect Community and Arts Intersections

Founded by artist Gloria Unti to reach inner-city youth through dance, Performing Arts Workshop teaches creative movement, ethnic dance, and theater arts in the public schools of San Francisco. Geared toward disadvantaged youth who do not usually have much or any exposure to the arts outside of schools and who are having difficulties within the school system, many students are learning English and the program helps their communication skills and self-esteem.

PARTICIPANTS AT THE NINE MEETINGS that generated this report frequently spoke of changes. They described sometimes rapid and dramatic changes impacting schools, funding, and community arts organizations. Taken together, these comments suggest some trends that affect community arts and education partnerships.

Trends in Public Schools

Much has been written about the changing conditions of American public schools so this summary concentrates on those trends that arts leaders and educators were grappling with. A funding crisis was nearly universal among the communities studied. Schools are suffering cutbacks unprecedented in recent years. Not only are the arts being cut as peripheral to the central business of education, sports are suffering the same indignity. School personnel important to arts education collaborations have been laid off. The classroom art and music teachers are the obvious casualties. But system-wide arts specialists and school-community liaison staff have also lost their jobs. These coordinators have been critical to identifying arts resources in the community for the schools and helping arts organizations learn how to enter the school systems. The vital function of coordination is being lost.

Many schools are undergoing significant structural reorganization. In Chicago, Los Angeles, and Boston a radical reorganization to school based management is underway. Governance is largely being shifted to local school councils for each individual school. Arts education advocates in Chicago now have five hundred quasi-independent targets for their advocacy. The opening up of school governance to community input provides an important opportunity. However, the sheer scale of change and turbulence associated with reorganization provides a challenge for those who would build school-community partnerships. Further, the national and state educational reform, the institution of magnet schools and schools of choice all create opportunities for arts in education collaborations at the same time that they complicate the environment in which those collaborations take place.

Schools are under siege. Arts educators are not the only ones who realize that understanding, appreciation, and vital skills for a discipline or for living in a society must be communicated to children through the schools. While the schools struggle to teach what they understand to be the basic academic disciplines, they are also being called upon to combat racism, drug abuse, teenage pregnancy, multiple health problems,

violence, and to help build young people's self-esteem. Public schools in larger cities are increasingly concentrating children at risk among their students, children who have suffered poverty, racism, and violence. Arts educators are among a long line of advocates of other worthwhile efforts on behalf of youth education and development. Unfortunately, school budgets, personnel, and limited time can only accommodate a few enrichment activities. And what arts educators call enrichment, school teachers consider yet another special interest lobby. **Arts advocates who have been able to align themselves with the educational objectives of school teachers and prove themselves to be part of the solution of pressing social issues are getting attention.** In Boston, the Museum of the National Center of African American Artists has a long-standing collaboration with a neighboring elementary school. Young boys are trained to be museum docents to interpret contemporary art exhibitions to their grade school peers. The agenda is both art education and building self-esteem.

Trends in Funding

While the collection of funding statistics was not part of this project design, the obvious trend in many of the cities examined in this study is that funding for arts in education has been declining from virtually all sources. In Boston, funding for arts education peaked in 1989 and has since precipitously dropped. Advocacy on behalf of sustained or increased funding for arts in education was the priority in each of the meetings. Business sponsorship and PTO/PTA funding is picking up some of the lost public dollars, though such private funding is disproportionally concentrated in the more affluent school districts. Funding is relatively more available for arts education efforts that involve social issues programming.

Trends in Arts Organizations

Arts organizations are increasingly sophisticated in their development and delivery of arts education programs. While one-time events in or out of the school is still the norm, increasingly the event is enhanced with curriculum materials developed for use in the classroom before and after the arts experience. As would be expected, programs respond to funding opportunities. Some arts institutions seem to have been drawn into the arts education business because funding has been available. One wonders if commitment to arts education will transcend the current difficult funding environment. An encouraging trend is the emergence of the arts in education collaborations that are the subject of this report. Local arts agencies, arts education service organizations, and arts education advocacy organizations are providing information and coordination that, in some respects, compensates for reduced funding. Local arts agencies nationally are actively engaging in community cultural assessment and planning. A commitment to arts in education programs frequently emerges in these plans as a community priority.

Challenges to Community and Arts Intersections

THE TONE WAS POSITIVE among community arts and education partners participating in this study. Still, partnerships are frequently challenging. In addition to the generally predictable problems with collaborations described earlier, there are problems specific to arts in education partnerships.

Reduced Funding and Short-Term Funding

The first problem always discussed is funding inadequate to meet arts education needs. Specifically, arts leaders questioned persistent funding priority to low-risk, short-term, novel, and pilot projects. Collaborations are built over time, and that often requires funding over time. As well, both teachers and arts leaders discussed their preference for extended rather than one-time arts experiences.

Local School Control

Local school control presents an opportunity for community arts organizations to participate in the policy-making for their neighborhood schools. However, the delegation of responsibility throughout a school system to local schools presents a significant advocacy and collaboration-building challenge for major arts institutions and others which work with many schools in a system. The uncertainty of schools in transition with new governance systems, new policies, new structures, and high personnel turnover works against long term collaborations.

Arts Organization Advocacy

Our very concept of advocacy, derived from lobbying, works against some arts organizations. When advocacy is understood to be a one-way attempt to persuade a "target" to accept a position, we provoke resistance. Some arts leaders are abandoning this military metaphor and replacing it with one drawn from ecology. The new advocates speak of interactive problem-solving, symbiosis, and complementary resources. Educators welcome community resources that are working to help further the school's goals. Rather than trying to overcome teacher resistance to the arts, some successful arts education collaborators take the time to learn what are the teachers' concerns and then consider how the arts can help address them.

Planning in Isolation

Successful arts and community intersections are collaboratively planned. Even if an arts institution takes the initiative to develop a program, plans should remain flexible until the school staff has participated in the planning. Well-intentioned programs may falter without the active involvement of classroom teachers. Programs are enhanced with the participation of students and parents.

The Need for Flexibility

Teachers described the need for arts programs and curricula that could be adapted to different circumstances and variable resources. Teachers indicated that a take-it-all-or-leave-it curriculum is much less useful than an information and curriculum enhancement package from which they can selectively draw.

Arts and Education -- Two Different Cultures

Artists and arts leaders inhabit a different culture than do school teachers and administrators. Our goals, values, systems of accountability, even language differ. What an artist calls "enrichment" a teacher calls a "pullout." We see the artist in the school as enriching the curriculum while the teacher may see the same experience as pulling students out of class and disrupting her tight schedule. We need translators between the two cultures. In fact the Sarasota Arts Council's Arts Education Task Force sees its most important role as acting as translator between the worlds of arts and the schools.

Impatience for Quick Success

Collaborations are built upon shared success and mutual trust. Effective collaborations take time. Arts and school intersections that are limited to one-time transactions do not mature into true collaborations.

Personnel Turnover

The funding cuts and related stress to public schools and to the arts have resulted in high turnover of personnel. Many productive collaborations are built upon personal contacts and trust and these suffer. In some cases the contacts, procedures and policies about arts education collaborations are all oral histories. Without documentation, the lessons learned are lost when people leave.

Less than Critical Mass

When a single teacher and class within a school participate in an arts education collaboration, the chance for lasting impact is less than when a critical mass within a school of teachers, administrators, students, and parents get excited about arts education. A group with shared experiences can create a synergy which sustains arts education programs without much further outside intervention. In the absence of sufficient numbers, an individual's enthusiasm can fail. The Southeast Center for Education in the Arts in Chattanooga will only work with a school when a sufficient number of teachers and the principal agree to participate.

Naivete about School Priorities

Some arts organizations are painfully naive about school priorities, schedules, procedures, and personnel. **While it seems a lot to expect that arts advocates can become familiar with school priorities, it is the minimum requirement for long-lasting productive collaborations.** Not knowing that teachers can use only administration pre-approved workshops to satisfy their in-service training requirements may mean no teachers attend an otherwise well-planned program. Scheduling one of these six city meetings during the last week of school meant that no teachers could attend. School schedules are crowded with mandated curriculum requirements. Students and, therefore, their teachers are evaluated upon the basis of standardized test scores. Arts organization leaders who understand what students need and what their teachers are trying to accomplish can develop arts programs which help meet those needs and then become part of school priorities rather than competing with them.

Private Funders Priorities

As public funding sources decline, arts organizations and schools increasingly turn to private sources. The accommodation of the priorities of funders into the planning and negotiation of arts education collaborations at the least complicates planning and in the worst case, compromises results.

Schools Ill-Informed about Cultural Resources

Schools are frequently ill-informed about the wealth of cultural resources in their communities. It is equally possible that schools misunderstand the resources of individual arts organizations and assume more capacity to deliver programming and service than actually is available. ■

■ Young Audiences (YA) of Kansas City which serves as broker between school districts and local arts organizations sees program choices as mostly driven by what the district asks for. Districts don't always have a vision of innovative services that might be supplied by the arts organizations. YA continues its efforts to build greater participation in the planning process by local arts organizations.

Arts Organization Limits

As arts organizations struggle with contracting resources and consolidate their programs around their core missions, some are recognizing limits to their capacity to develop and deliver arts education programs. Curriculum development, in particular, is expensive and the sort of behind-the-scenes work that is less attractive to funders. The long-term partnership development work described in this report is expensive in staff time. Arts organization's learning about school priorities and procedures takes valuable time. School control is being dispersed throughout school systems at the same time the capacity for arts organizations to do research and development work is being limited. In the absence of coordinating arts service organizations that seek information and translate between needs and resources, collaborations will become less frequent and simple joint ventures more common.

Conclusion

THE TWO PROJECTS, "Six Cities: The Community and Arts Intersection Project" and "Anatomy of a Successful Arts Education Partnership" were intended to contribute to our understanding of the principles of arts education collaborations. This report is an attempt to acknowledge what has been learned. While it is dangerous to generalize too broadly from the experience of a few cases, some of the conclusions reached about arts and education collaborations should apply to other communities.

As arts organizations and schools face the inevitable pressure to consolidate their programs to those that can be sustained with reduced staff and funding, only the most effective or efficient collaborations may survive. This report suggests some of the elements that are most important to sustaining community arts and education partnerships. The project team believes that a coordinating agency is the most crucial element. Of all the coordinating functions, the collection and dissemination of information is the most fundamental, and information networks are probably the most cost effective coordinating systems. A coordinating agency can facilitate effective collaborations even with fewer funds by making timely information accessible to both schools and arts organizations.

It is important to conclude with a reminder that this report has been an attempt to make sense of a complicated phenomenon with some simple explanatory models. This report's description is a model of how individual and community-wide collaborations develop and what forces support and challenge partnerships. Don't mistake the map for the territory. Few partnerships develop in a strictly linear, rational fashion with clearly defined steps. A successful partnership may be initiated in a chance encounter at a conference, get picked up months later when an opportunity emerges, and thereafter proceed in spurts of activity by long periods of inattention. This report's value to arts in education advocates is not to prescribe step-by-step how to build partnerships. Rather it should encourage a more critical look at how people and organizations come together to solve problems collaboratively. It should also assure collaborators that many of their frustrations are predictably associated with partnerships and not necessarily a function of bad management.

As arts organizations and school systems continue to struggle through a difficult economy, the human and financial resources needed to sustain collaborations are strained. At the same time we may have never been more in the need for collaborative

action to solve problems and to seize opportunities larger than any one organization can manage. We're well into an age of interdependence, where skills in collaborative action are crucial. Arts education advocates are leaders in collaboration, who have long interacted with schools, funders, local arts agencies, and governments to fulfill their high purposes.

While attention to effective collaborative processes is important, an authentic commitment to fundamental values of equal access, cultural equity, artistic quality, and the integration of arts and education will compensate for many mistakes. A participant in Chattanooga concluded that meeting with this observation, "Remember, the most important community and the arts intersection is when the arts intersect meaningfully with people's lives."

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